

I'd Love To Be A Baby Once Again

FOX TROT BALLAD



by

Joe Goodwin
AND
Larry Shay
writers of
"Apron Strings"

?

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LARRY CONLEY'S NEW BALLAD SENSATION!

Why Should I Say That I'm Sorry

(When Nobody's Sorry But Me)

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Words and Music by
LARRY CONLEY

With Expression

The musical score is written in 3/4 time. It features a vocal melody line, a piano accompaniment with treble and bass staves, and guitar chords indicated by small diagrams above the vocal line. The lyrics are: "Why should I say that I'm sor - - ry When no - bod - y's sor - ry but me, ——— Why is my side of the sto - - ry The side that you nev - er can see, ———". The piano part includes dynamic markings like 'p' (piano) and 'p.' (piano). The guitar part shows various chord structures, including triads and dyads.

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I'd Love To Be A Baby Once Again

Words by
JOE GOODWIN

Piano Tune Uke in D

A D F# B

Music by
LARRY SHAY
A Rube Bennet Arr.

Moderato Andante

The musical score is arranged for piano and voice. It begins with a piano introduction in D major, marked 'Moderato Andante'. The piano part features a melody in the right hand and a bass line in the left hand. The vocal part enters with the lyrics: 'Go to sleep my ba-by in your trun-dle bed, No one but your When the days of child-hood, are left far be-hind, Though we search for'. The piano accompaniment continues with a 'Slowly' section, marked 'p' (piano). The vocal part continues with the lyrics: 'moth-er would say "Good-night sleep-y head," But as we grow old-er, hap-pi-ness, it's might-y hard to find We may get the sun-shine,'. The piano part includes guitar chords for the ukelele, indicated by diagrams above the staff. The score concludes with a final piano flourish.

f *8va ad lib.* *Slowly* *p* *TILL READY*

Slowly

Go to sleep my ba - by in your trun - dle bed, No one but your
When the days of child - hood, are left far be - hind, Though we search for

p *Slowly*

moth - er would say "Good - night sleep - y head," But as we grow old - er,
hap - pi - ness, it's might - y hard to find We may get the sun - shine,

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some of us must stray, And if the truth were on-ly known the best of us would say;
clouds may come our way, And though I've had my share of both I'm not a-shamed to say.

rall.

CHORUS

Slowly

Gee! I'd love to be a ba-by once a - gain, Gee! I'd

p - mf

love to hear those cra-dle songs and then, I would love to lay and

rest, On my old mam-my's breast, That's the place I know is best for

me, Af - ter dream - ing dreams that nev - er have come true,

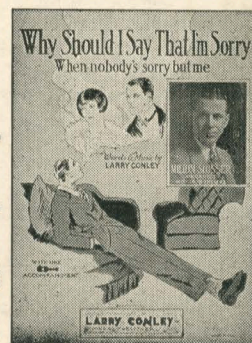
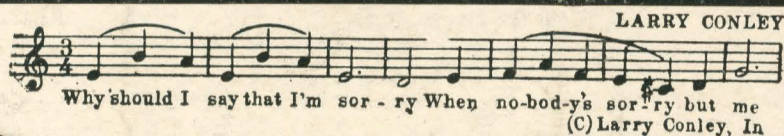
Af - ter do - ing things I nev - er meant to do, Just to

fall from that old ap - ple tree, And land right on my mam - my's knee, I'd love to be a

ba - by once a gain. Gee! I'd gain.

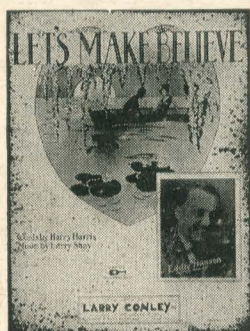
The score includes guitar chords above the vocal line and piano accompaniment in the lower staves. The piano part features various textures, including block chords and moving lines in both hands. Dynamics like *f* (forte) are indicated in the piano accompaniment.

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**Larry
Conley's
Big
Hit!**

**Let's
Make
Believe**



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Why Should I Say That I'm Sorry (When Nobody's Sorry But Me)

Oh Margie



*A fast-steppin' song
about a modern
maid*

**New Ballad
Sensation!**

Hi Dee Di Dee
(Goodbye Thursday, Hello Friday)



*A new idea
novelty song*

**Parting
With You**

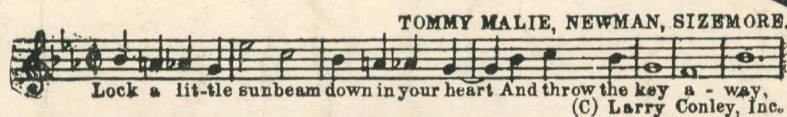


*The new goodbye song
for sweethearts*

**A
Happy
Sunny
Fox
Trot
Song!**



**Lock a
Little Sunbeam
Down in Your Heart**
(And Throw the Key Away)



and

**Dreamy Hawaii
When I Am With You
Kiss Me Goodnight, Dear
Two Eyes of Grey**

**Till We Meet in Dreamland
Brown Sugar (Piano Novelty)
Cryin' for the Moon
Wondering Why**

**Down Virginia Way
What Did I Do to You?
Night Time Brings Dreams
A Little Bit Bad**

ALL THE ABOVE

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